

Balance as a principle of revision/of construction that is utilized by creators of works of art to transform that nonautonomous-nonaesthetic phenomenon that announces itself to consciousness at first closing into an autonomous-aesthetic phenomenon--think about the work of art on the representational level and think about the balance established in Madonna Enthroned by Giotto (c. 1310, tempera on wood, 10'8" X 6'8", Galleria degli Uffizi, Florence) by the symmetrical placement of the six angels in that work of art about the symmetrical balancing of the two human figures in The Meeting of Jacques Lipchitz (1913, lead, 32" high, owned by the artist) about the symmetrical balancing incarnated in Hugo's description of the arrival and departure of the jinns in Les Djinns (a balancing which is similarly underlined by the various meters utilized in that poem) about the taking of the gold from the Rhine and the return of the gold to the Rhine in Der Ring des Nibelungen of Richard Wagner about Tartuffe's rise to power and his subsequent unmasking in Le Tartuffe of Molière and know that balances are frequently established in works of art on the representational level by those who bring into existence works of art by the balancing of similars. Think about the work of art on the representational level and know that many artists establish balances in the worlds that they bring into existence by the balancing of nonsimilars--think for example about the predilection of the Romantics for antithesis (the descriptions of the two shores of the Mississippi in Atala of Chateaubriand, the description of the albatross grounded/Spleen and the description of the albatros airborne/Ideal in L'Albatros of Baudelaire, the Hugolian belief that romantic drama should present the beast as well as the beauty so to speak) think about the asymmetrical balance of hope (the men on the raft glimpse the rescue ship) and despair (the prostrate bodies of the dead and dying) in The Raft of the Medusa of Théodore Géricault (1818-1819, 16'1" X 23'6", Louvre, Paris) think about the balanced juxtapositions of life and death in Death and Life of Gustav Klimt (1908 and 1911, oil on canvas, 70 1/8" X 78", Collection Frau Marietta Preleutner, Salzburg) or about the balanced juxtaposition of life and death in Messiah of George Frideric Handel about the balanced juxtaposition of youth and old age in Domenico Ghirlandaio's An Old Man and His Grandson (c. 1480, panel, 24 1/2" X 18", Louvre, Paris) and know that balances are frequently established on the representational level of works of art by those who bring into existence works of art by the balancing of nonsimilars.